THE AUTHOR, THE ACTRESS, AND THE MANAGER.

Buly-Bateman Suit in New York-tu-rious Speece of Hon A. trakey Hatt. We have already published the evidence in this ease, but deem the following speech for the plaintiff by Hon. A. Oakey Hall, the eccentric District Attorney for New York, as worthy of

attention:-MR. RALL'S SPEECH.

Gentlemen of the Jury:—For the last ten days the whole people of the county of New York have resolved themselves into a jury to decide a scrious question presented to them about the rights of abor; the whole county has weighed and considered the claims of the poor man mainst the rich—of the misers iv had car-drivers against the wealthy monopoles who oppress them. With one voice this whole public and the mighty engines of the press are what these poor men, and I am with them against the railroad mono of sis, as I am with ever, victim of monopoly against his oppressors as I am to-day with this plainful against the wealthy manager, the nich theatr car monopolist, who deates him the poor reward of his labor. And I find public opinion is with me in this case too. As I walk up the stops that lead to ters Court, as I pass along the througed corridors, I see in every face the public verdict already passed upon this case, no matter how your verdict small be found hereafter to be. I see around now, is this court-room, crowds of anxious eyes, watching the proceedings here with painlin intensity, because to-day you are to settle a question which is of interest to every literary man, every author, every annually curify in the city of New York. Here MR. HALL'S SPIECH. is a) interest to every literary man, every author, every annualic writer in the city of New York. Here may one to between a rich theartical manager, who believes he has conningly evaded all responsibility. while he has reaped the benefit of my client's abor, and a young author who, trusting entirely to the honer of the decement, laked to take the precau-nous for security which a man of business would. And or, like all neventors, all patentees, and men of original senius, are seldom practical med. Their thoughts tend always to the higher and emotional faculties, and they have rather in a world of imagina-tion than of business. All professional men are care eas of the commonest practical precautions. It has become a proverb that a great lawyer is the last person in the world to trust with the administration of has was affairs; you may search the city through and you will find few rich lawyers, rich doctors rice clergy en, or rich authors; professional men are said to 'work hard live well, and die poor." In this peculiarity of his cass must be found a reason f.r Mr. Day's making no express con ract with Bateman, and for so long a period not wringing from this rich monopoli t his rights. Daly trusted in the fair promises of Bateman; he believed in the pretended friendship of lather and daughter, who were filling their pockets with the proceeds of his labor. But now, at last, wakened to the character of the man he trusted, he stands lorta to claim his right. I snew liftle of the facts of this case till yesterday, when they transpired on this trait, but that hitle showed me the kind of man with whom my unsuspecting client has dealt so lone; and I stand up to-day as the champion of his rights against this man Bateman, and 1 am ready to stand forth this for any poor man this defen ant has overborne and deceived, as I believe there are many such. What sort of creature is this Bateman? Gentlemen, What sort of creature is this Bareman? Gentlemen, I see among you several of my friends who belong to the Israelite ha lon-you know how for centuries it has been customary for every obloquy to be heaped apon that race, and it has passed into a proverbeast mean as a Jew." But now let this be altered, let future shakesus ares take for the but of scorn this Southern-Yaukee Bateman; let us henceforth express our contempt by saying not—'as mean as a Jew," but as mean as "Shylock Bateman!" Shylock Bateman! who says to this poor author, struggling for fame and fortune, "You have made no contract! I agreed to give you notaing! It is not nominated in the bond! I claim the Pound of Fiesh!" Look at the two men! At July, who has made the fortunes of shylock Bateman and his daughter; and look at Bateman, who sits here in Court to-day. The one you have heard give

in court to-day. The one you have heard give his evidence; modest, unassuming, claiming only the poor price of his labor, which has heaped up the riches of the defendant; and you have seen the lordly air of Bateman - this fellow who struts up to the wilness stand—who talks with his supercihous air about "taking a kindly interest in the young man"—who patronizes the poor author that made him rich, with all the pompousness that has given him that nickname of "Lord Bateman," after the ancient ballad which recites how that noble lord "stood by his castle gate combing his mik-white steed,"—this fellow who confesses that his daughter steed,"—this fellow who confesses that his daughter plays "Leah" oftener than any other piece because it is so "periccity adapted to her talents." Whose was the genius that gave her this opportunity to become famous and rich? It belongs to the fil-paid, neglected author that sues here to day in court for the miserable stipend to which he is entitled. What effort of genius was required to accomplish this success for him and his daughter? Let us see. The play of Leah in the German was a very excellent play—for the Germans; so are French; but for English and American audiences a play to be successful must be specially prepared for them—adapted to their tastes—moulded to the peculiarities natural to the English and American manliarities natural to the English and American man-ners and feelings. Mr. Daly found a translation of "Deborah," a dead, soulless translation, into which he breathed the breath of life. He saw in it the germ which he cultivated into a native and original drama; he adapted it to Miss Bateman's powers, such as they are; he softened its power so as to fit her powers; he trimmed its breadth to suit her cap acity; where her isping utterance might tell against her, he arranged it to conceal her itsp; where her voice might not be equal to its demands, he noncerated it to suit her harsh voice; where her favorite postures and gestures, her hands crossed on her breast, her studied motions might be made effective, he adapted it to find occasions for them. So with all adapters. They find a foreign play, like a piece of cloth, they cut it to fit the he breathed the breath of life. He saw in it the germ play, like a piece of cloth, they cut it to fit the actiess or actor for whom it is intended. It is a humble comparison, but it is an apt one, to compare this adaptation of a play to the cutting of a coat Where the garment is to be a doublet for a masque-rade, it is cut doublet-fashion; where it is to be a coat, it is cut like a coat. The failings and the eccentricities of an actress of actor are to be studied; the piece is written to the abilities of the company; perhaps one actor is of a breadly humorous style, and the proposed play has a refined humor running through it, then the humor must be broadened; perhaps the actor is of a delicate and chaster style of comedy then the broadeness of the character must be comedy, then the broadness of the character must be refined to his standard; so wit must be lowered of humor or humor heightened to wit. This requires i genius not second to originating a play. Shakespeare's genius not second to originating a play. Snakespeare's plays were but adaptations; Boucleault's plays are mostly adaptations. They find the rough gem, and they set it for the special wearer. This is the case with Mr. Daly's play and Miss Bateman. Such takent as she possessed he brought out in the best light and to the best advantage in "Leah," and so she is the perfect representative of the part. He could first to another actrees, and then she would be as great and as effective. To prove this, see Miss Ha eman in "Leah," and then see her in, say "Juna," in the Hunchbook. The tormer she can always be great in and as enective. To prove this, see Alias on eman "Leah," and then see her in, say "Julia," in the Hunchback. The former she can always be great in, but the latter, which was written for an actress of Miss Kemble's stamp, falls, in Miss Bateman's hands, short of "Leah." It you had seen her in "Julia" a few evenings since, you would have seen the theatre was but barely filled; but let her put on "Leah," and mark the difference. Yet Shylock Bateman tells you that without his daughter Leah would be no success! Why is it, pentiomen, that actresses are so seldom admitted to good society? It is not because they are not good enough, but because when they are taken away from the foot-lights, the tinsel and the mechanical bursts and gestures, they are simply stupid. You remember the hero of Thackeray's novel, "Pendennis." The boy falls in love with Miss Fotheringay, the famous actress; he was fascinated by the brilliant penns she evinced on the stage. He went to see her, and found her c'eaning her satin shoes with bread crumbs; but he believed in her still—believed in her until he saw her rehearing her great characters in the drama—saw the chalked

her great characters in the drama—saw her rehearing her great characters in the drama—saw he chalked line which she toed at certain passages—the practised postures before the looking glass—and found that all her genius was in the teaching of the clever Captain Costigan. Why, the dramabst, who sets down the words and writes down the minute instructions for the acting—makes the actives well-

down the words and writes down the minute instructions for the acting—makes the actress, makes the success, makes everything but the money—which Shylock Bateman takes care to keep. Miss Lucille Western is famous in East Lynne, but the character of "Lady Isabel" is the creation of the novelist, and Miss Western, who is more generous than those who have resped profit from "Leah." will tell you so. Mr. Forrest is celebrated in "Spartacus" and "Metamora," but these are the creation of the Philadelphia dramatist. Let us take a French vaudeville; here, sometimes in a play jasting a

vaudeville; here, sometimes in a play lasting a whole evening, you will see but a single scene—the whole interest is centred in the dialogue—clean, cutting, withy talk; but translate such a play and put it, a bare translation, on the American stage, and the andience will go to sleep over it.

This is, because in America wit and reperted of the

This is, because in America, wit and repartee of the

This is, because in America, wit and repartee of the best kind are daily heard in the streets, in the counting-rooms, in the parlors; the Americans demand something better adapted to their theatrical tastes; they desire humor, but it is the humor of plot; they love wit, but it must be the wit of action and incident. One of the most famous pieces on the stage is The Stranger. Rotzebue wrote it originally in the German; Sheridan discovered it, saw its effectiveness if presented in a proper shape for English audiences, and hence his effort and the success of The Stranger in England and America; yet all that we admire in that play is the result of the genius of Richard Brinsley sheridan. It is the adspier and the author, poorly paid and imposed

adspier and the author, poorly paid and imposed

on as he is, that makes the greatness with which the ac ress is closed. Sometimes the actress is herself a genius; then she is courfed for that genius in other circles than professionally Miss Kouble, Miss Lushman, Miss Bowe's are evidences of this. It is otherwise with actresses when the life caught from the gramatist's genius is extinguished for the world of the tree of the state of the sta night and then the cold, stupid pupil and puppet

might and then the cold, stupid pupil and puppet alone remains.

But the poor a lapter, the poor man of genius must suffer, as well as poverty, the contumely of the monopolist managers who leed on his efforts. As a general rule writers are poorly paid hure; the monopolist love to keep them down. I speak of this because I know it; for I, when a boy, carned scant moneys writing or; leisuos and plays. I have a sympath, for every a lugging youth that wealth seeks to starve. fine specimen of this class of oppressor is "Snyock" Baleman! Why, his counsel says that he has a lare diamond in his daughter, which he found by accident, and loves. If a man of nobe instincts were to find so rare a gem he would be delighted to show it to his friends, but would guard it lovingly for himself. Not so with this "shylock!" He brings his gem to the market; he trains her, moulds, educates her to get him riches. Why every accident or incident of his life it seeks a means to accumulate wealth. If the intic window that looks into the thing he calls his heart could be opened what would weath. If the intic window that rooks into the thing he calls his heart could be opened what would be seen? Why, that he is inwardly calculating how much he can earn by the notoricity which this suit will give him. This suit will bring him and his caughter very interestingly before the public, he thinks; the public will rush to gaze; the house will be filed; so, what do I care whether the jury gives a very determined to an avery of the poor sunhor or a verdict against nean favor of this poor au hor or not? I will make it up fully in a single night's per-

But this Shylock Bateman takes very high ground here. The author was not to be paid in money, but in fame! Of course we know that one of the vanities ot numan nature is to find itself publicly distinot atman nature is to find itself publicly distinguished No donot Mr. Dady would have been happy as he wasked the streets, to see o every wall the announcement of Lean, coupled with his own name as author. The celebrated composer, William Vincent Wallace who is now eternally at rest, bearged the rich monopolist who had tought out his works in the side to result him a division replacement of the side to result him a division replacement. this city, to permit him so direct a rehearsal of them without pay, simply for the pleasure of seeing his name associated on the placards with the darling creations of the brain. So the immortal Meyerbeer, rendered famous by Les Haguenots, and excited to grander efforts by the knowledge that fame awaited his efforts, wrote his greater sedge that fame awasted his efforts, wrote his greater opens the subtime L'Africaine. Fame, the food or genius! I would take an infidel even to hear that soft opening prayer, and toose other melodies, to the grand, sad, e osing dirge in Meverbeer's later work, and ask him if he doubted that the soul which trained those harmonies had no dream of immortality beyond the grave. I do believe that the ambition of genius is not money but fame—a beat fic inture, and not a sordid recompense here; but genius dies without money and without food.

will out mone; and without food.

Eut this "Shylock" has no idea of the freatment due to genus. So long as he amasses wealth the creater of the fortune may stave. "Let him die," he says, like the pauper that a genius shoud be!

'Over the stones Rathe his bones He's only a pauper Whom nobody owns."

But what same even does Shylock Bateman insure to the author who is to be paid in that coin only? He put his name on the bills for two nights, and then rook it off forever; his name was never mentioned in this memoir as the author of the play or the author of the book itself; when the play of Leah is mentioned this avaricious Southern-Yankee couples with it only the name of his daughter; and as his last pay-ment to Daly on account of his Fume he comes into Court here and swears that without Miss Bateman Leoh is nothing.

"I objected," says this "Shylock," "to the tone of the Biography Mr. Daly wrote; it was too flippant!" Flippant! What was the tone of this Bateman himself on the stand when he waves his supercitious band and says, "I took a kindly interest in the young man?" Was the tone not 'fippant' with which he spoke of the author who had made him rich and his daughter famous? Gentleman, I have read this meneour, and I find it to be as beautifully a written book as as year reproduct as the brief chronic written book as was over penned as the brief chronic'e of a life. I find but one thing about it which is calculated to displease Shylock Bateman, and that is that only one line of it is devoted to Shylock himself. If my client had praised this man Bateman in it, its tone would not have been "lippant;" if I had had an opportunity to advise my friend Daiy before write it. I would have given but the work that he wrote it, I would have given him the same sort of advice I have given my joung friends when they go courting—first court the mother, and then you may be sure of the daugater; and t would have said to him: Be careful to praise Father Bateman plentifully and you will set your pay, and he will like the tone of the book very much indeed.

This is the man who tells you coolly he took a young, struggling author away from his work in New York, carried him to Philadelphya, u ed him to hurther his daughter access worked him for nearly

torther his daughter's success, worked him for nearly tour weeks at the business, and then sits coolly and tells you he accepted these services as gratuitously given. If he had the blood of a man in him he would have blushed to make such a contession, but he did not blush, as we all could see, since he does not al-low himself the luxury or whiskers and comes bareseed into Court.

Then he takes refuge in the fact that he gave Mr. Daly a benefit which netted him \$225! I tried to make him show how much he made from a single make him show how much he made from a single night's performance of Leah, but you saw how he retused to answer, and begged his counsel to shield him from the necessity of making a statement, for the Shylock well knew that it would appear from his answer that all the money he paid the poor author would not equal a single night's receipts of Leah. He refused to answer how much he and his daughter have made from Leah, and to tell of the hundreds of nousands of dollars they have netted at the magnificent outlay of '\$250 and a benefit of \$225."

Now, gentlemen, as to the proof of the value of

Now, geniemen, as to the proof of the va'ue of hese services, what witnesses does the blaintiff produce? Mr. Gayler, who is one or the worthlest and most celebrated or living dramatists, tells you that the planntiffnas undervalued his own services. Mr. Gayler testifies that he has been for twenty years engased in this business, and has charged more for such abor than the plaintiff has charged. So does

In what estimation does this "Shylock" Bateman stand to-day among his professional brethren in America, when the only witness he can call who will swear down the plaintiff's price, is an agent that he himself employed, Mr. Citarson. What a commentary is it upon the pittance which this "Shylock" and his class dole out to the literary men who serve them, when Mr. Ottarson testilise that he as willing them, when Mr. Ottarson testifies that he is willing o go to Philadelphia and do all this work for twenty ive dollars a week!

I leave the case with you, gentlemen, to decide how this man Bateman stands in court to day. This "Shylock" who cunningly managed to induce the laintiff to render these services, holding himself out plantill to render these services, holding himself out as the agent of his daughter; who advised her to put in a plea of intancy when the plaintiff sued her for the miserable stipend he claims, and who, when the uniortunate author then sues him for the money, says, coolly, "I was an agent—you treated with me as an agent—and I am not legally liable—so you can get no pay from any one for the work you have per-formed".

I leave the case with perfect confidence to you.

The jury retired, and after a few minutes re-turned with a verdict for the plaintiff for the Il amount claimed. Mr. Spencer (to the Court)-1 now move at this time to set aside the verdict.

The Court—I deny the motion. Mr. Spencer—We will at once appeal from the udgment, and I ask the Court to grant a stay proceeding until we can perfect our appeal.

Mr. Daly (the associate counsel)—We have no objection to this tayor being extended to the defendant.

The Court then made the order.

Pardon Granting. No pardons are considered by the President now, unless they have special peculiarities to recommend them, and even these few cases fur-nish a considerable addition to the labor of the departments employed in the preparing of them. The method used in obtaining a pardon is as follows:—The petitioner sends his or her applieation to either the Attorney-General or President, in which is set forth the offenses committed, the extent of the offenses, the exception under which the pardon is asked, the assu-rance of present levalty and faithful allegiance, and the recommendations of one or more pro minent individuals. If the pardon is to be granted the President directs the Attorney-General to make a requisition on the Secretary of State for a pardon, upon which the Depart-ment of State fills op a pardon and transmits it to the Attorney-General for his endorsement. The Atterney-General then sends it to the President for his +ignature, who returns it to the Department of State for the great seal and the signature of the Secretary of State; after which signature of the Secretary of State; after which it is forwarded to the petitioner. Major Andrew K. Long. Assistant Adjutant-General on the staff of the President, has charge of the duties relating to pardons at the Executive Mansion. Colonel M. F. Pieasants and Major F. U. Stitt have charge of the Pardon Bureau of the Attorney-General's office; and Messrs, George Bartle and William Daggett have been assigned to those duties in the Pardon Burean of the State Department .- Washington Star, 23d.

INTERESTING ITEMS,

How Paper Collars and Made. - When you enter you see about twenty intelligent looking young women seated at machines, each of which s little larger than a sewing machine. paper of which collars are made is specially manufactured for the purpose; it must have strength, elasticity, and whiteness. The sheets are about 16 by 24 inches in size. The first process is to put these sheets through the cutring machine. This machine consists of a set of steel rollers with knives attached. As the sheets go through they are cut into nine strips, each of which is the exact width of a collar. The machine is fed by a girl, who in aine hours can cut about 60,000 collars. As the collars are cut they slide into a wooden tray, from which they are carried to the shaping machine. The shaping machine is an opright press, the knives of which as they descend on the parallelogramic strips of paper, cut their ends into the form of a collar making the narrow band in which the but-ton-holes are cut and the slanting piece which urns over. About seventy-live strips are into this machine and cut at a single stroke raper has now the form of a collar, but it has neither button-holes nor stitches. It is now carried to the button-hole machine. Six of the strips are put under a small machine very like a sewing machine — and the button-holes are rapidly drilled in them. One machine is expected to drill 60,600 collars daily. The stitching machine is different from the others. It is a sort of mould—a wooden mould—the two balves of which are hinged together, meeting at the handle, which the girl holds. It is of the form of a collar, with small teeth. This mould is then put under a machine, which presses it down, thereby bringing the double row of teeth on both sides of the collar, and iving an equal pressure to all parts of the hem. When the mould is opened the collar is found to be finely stitched. Two girls sit at each ma-"Stitch, stitch, stitch-"

ing all day; but never singing the song of the shirt! They turn out between them 6000 colars daily. The collar is next put under an apright press-we use general, not technical erms-and receives the imprint and curve, the first of which identifies the manufacture, and the second enables it to be turned over. The turning-over process is done very rapidly by hand. It is then placed around a block of the form of a neck, which expands gently, and thereby moulds the collar out evenly and gives it a good set. As fast as the collars are thus moulded, another girl picks them up and puts them into boxes. They are then ready for sale. Ladies' cuffs are more easily made. The sheets are simply passed through the cutting-machine, and made into the narrow slips, and these are quickly passed through two narrow indented rollers. They are then boxed. That is all.—Boston Advertiser.

A ROMANTIC STORY .- The arrival at Paris of the German poet, philosopher, and patriot, Gottfried Kinkel, has reminded a correspondent there of an adventure of the stormy times of '48 in Germany, in which Kirkel and Cari Schurz well known in this country as soldier, politi cian, and journalist, were engaged. When the revolution broke out, Kinkel was professor, and Schurz, then not twenty years old, a student as Bonn, Both took prominent parts in the struggle, both were captured, tried, and sentenced, the professor to imprisonment and hard labor for lite, and the student to be shot. Schurz escaped across the French frontier, but could not leave his friend and teacher in his dreary confinement. He disguised himself in rags, and re-turned to Prussia as an organ-grinder, begging his bread by day, and visiting the friends of liberty at night, and thus travelled many hundred miles, only to find that Kinkel's prison had been changed, and that he was confined in the fortress at Spandau.

Schutz now changed his tactics, and had re-course to strategem. Late one night a carriage, supported by four dragoons, drove through Spandau to the fortress, and an officer in the uniform of a colonel of the Royal Guard delivered to the Director a letter bearing the official seal of the Minister of the Interior at Ber-lin. It ordered him to send the prisoner Kinkel at once, in charge of the bearer of the letter, to the citadel of Masdebourg. Kinkel was awakened, securely ironed, and placed in the carriage. It travelled rapidly all night, the escort of dragoons and the magic words King's service," insuring prompt relays of horses everywhere.

and found himself not at another prison, but on the seashore, close under the guns of an Eng-lish vessel, to which he was immediately transferred. On her deck he found his wife and children, and in the Colonel who had borne him away, he recognized his friend Carl Schurz in a new disguise. The dragoons, it is needless to say, were also confederates in the plot. Kinkel has since resided in England and France, unable to revisit his own country; but Carl Schurz has since then been back at leisure and without disguise to his birthplace unmolested by any one; for, though a condemned felon, he was a diplomatic representative of one of the most powerful of nations, and bore, as his safeguard, a commission signed by Abraham Lin-Boston Advertiser.

The Diluge in Louisiana.—The deluge still continues along the river borders of Louisiana. Within the last 1ew days the waters of the Mis sissippi, Arkansas, Ouschita, and Red rivers broken through the newly made levees near Lake Providence, and flooded all that cotton-growing region and the Ouachita country. It has also forced immense crevasses through the new levees of West Baton Rouge, flooded the whole country-the richest planta'ions of sugar and cotton in Louisiana-down to the Bayou Plaquemine. It is feared, ven, that the whole country down to the Bayou Latourche will be overflowed, Several crevasse have also broken out in the immediate vicinity of New Orleans.

POCKET-PICKING A REGULAR TRADE IN BOSTON. -The Boston Journal remarks that but few persons except the victims know to what extent pocket-picking is carried on in that city. It has become a regular branch of business, and there are a large number of persons who depend upon it tor their living. They not only infest depots, places of amusement and rail-cars, but are continually prowling about the large dry goods stores. The police find empty wallets by dozens which have been thrown over fences or behind old buildings. Fifteen were found by an officer a few mornings ago in one place.

AN ITEM FOR THE CREDULOUS. - The Memphi (Tenn.) Bulletin has a story to the effect that the body of a man was found lately in Memphis in such a condition as to leave no doubt that he had been murdered. The police, finding no clue, determined on trying photography, and accordingly, on the day of the murder, with the aid of a microscope, images left on the retina of the eye of the dead were transferred to paper, and curious facts developed. A pistol, the hand and part of the face of the man who committed the crime are perfectly delineated.

A Georgia Sensation.—The Augusta (Ga.) papers have flaming accounts of Miss Ann Eliza Lenk, who was born in that State without arms. She is described as exceedingly attractive in her personal appearance, and as exhibiting the most wonderful dexterity in the use of her feet. She writes with her toes much better than most people do with their hands, besides knitting, sewing, embroidering, crocheting, and doing all kinds of needle-work with astonishing ease and rapidity.

A Tree Without Fruit.—An acacla of a rare species, of which the like is only to be seen in species, of which the fike is only to be seen in the Jardin des Plantes, has just been trans-planted in Paris. It was planted as a "tree of liberty" in 1793 in the great courtyard of the Imperial Library in the Rue de Richelieu, where it has flourished ever since. In consequence of the great additions making to the Imperial Library it became necessary to remove the acacia. It was at first proposed to cut the tree down, but it was subsequently resoived to transplant it, and it is now to be seen in an adjoining courtyard.

—The wife of ex-Governor Harris, of Tennes-see, has arrived in New Orleans, on her way to Mexico. She has a letter from President Johnson, saying no passport was necessary, but that the Provost Marshal required it.

MISCELLANEOUS.

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LEGAL NOTICES.

ESTATE OF DAVID JAYNE, M. D., LATE OF the City of Philadelphia.

Letters Testamentary upon the above Estate having been granted to the undersigned by the Register of wills for the City and County of Philadelphia, all persons indebted to the said Estate are requested to make payment, and those having leval claims against the same to present them for settlement at the office of LDWARD M PAXSON, one of the Executors, No. 286 S. THIRD Street.

J. WHEATON SMITH

J WHEATON SMITH CHARLES H. ROGERS, FDWARD M. PAXSON, HENRY LEWIS, JOHN M. WHITALL. [3 28 wft] Executor Philada., March 27, 1866.